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Römische Ikonographie (1882). The identification is probably correct, although the evidence for it is not as strong as might be wished. In brief it is this. In 1570, Fulvio Orsini published in his *Imagines Illustrium* a head in high relief projecting from a shield-like background inscribed with the name of Menander. This was reproduced with somewhat altered features in a later edition. It was said to have been found in Rome, but has long since disappeared. In Marbury Hall, Cheshire, there is another *imago clipeata* which has the name of Menander written on the edge of the 'shield', but it is a matter of dispute whether or not this inscription is ancient. At any rate, this cannot be the portrait published by Orsini. Furthermore, neither of them bears a very marked resemblance to the series of heads with which Studniczka compares them. There is, however, in the Lateran Museum a relief which has probably correctly been interpreted as representing a comic poet seated and holding a mask in his left hand while two more masks rest on a table in front of him. The head of this figure portrays the same man as the portrait heads. Again, the original of all these heads must have been a person of distinction; so many copies have come down to modern times. Bernoulli, in his *Griechische Ikonographie*, records nineteen, and Studniczka adds thirteen more. These facts taken together make a fairly good case for Menander.

In the best of the copies the face is that of a handsome man of about fifty years of age. His expression is earnest (almost intense in some examples), and reveals great intellectual power. At the same time there is something contemplative in the look. This again corresponds well with what is known of Menander from literary sources.

Studniczka discusses the head in detail and considers the various problems connected with it. He reproduces about a dozen different copies; it is to be regretted that he does not give illustrations of all the replicas known to him. If that was impossible, he should at least have printed a list of them. It is worth noting that he finds evidence for the influence of Lysippus in the portrait.

Studniczka's name is so well known in the field of classical archaeology that the fact that he is the author of this monograph will at once be accepted as a sufficient guarantee of its scholarly character and the accuracy of its statements. He is, therefore, all the more to be blamed for displaying the usual German ignorance of the contents of American museums and for making incorrect statements about them. He reproduces three heads which he says are in the Boston Museum. One of them, the herm reproduced in *Tafel 6.1*, is there; the other two are not. Of the latter, one (*Tafel 8.1*) is the fine specimen which has for many years been in the possession of the Museum of the University of Pennsylvania in Philadelphia and has been exhibited among its ancient sculptures. It is one of the best in the whole series, though the illustration does not give a good idea of it. I do not at present know the location of the third head, but Dr. Fairbanks, the Director of

the Boston Museum of Fine Arts, writes me that it is not there, and that there is no record that it was ever in the possession of the Boston Museum. Errors of this kind, which a little investigation might have avoided, tend to bring discredit upon the conclusions arrived at. But, aside from this blemish, the monograph is an important piece of work and a valuable contribution to the study of Greek portraiture.

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WILLIAM N. BATES.

Historical References on Coins of the Roman Empire from Augustus to Gallienus. By Edward A. Sydenham. Reprinted from the *Numismatic Circular*, 1915-1916. London: Spink and Son (1917). Pp. 155.

The coins of the Roman Empire, while not always reflecting contemporary history, nevertheless contain far more numerous references to political and military events, personal acts, triumphs and achievements of the Roman Emperors than is perhaps generally believed. Once these coins are placed in their historical background, which implies, of course, a chronological arrangement, the real reason and interest of the types become manifest.

Except for Stevenson's useful but rather lengthy and cumbersome *Dictionary of Roman Coins*, we have had no work which attempted to deal with the coinage of the Roman Empire in its historical setting until the advent of the present volume. This work, by the Rev. E. A. Sydenham, which appeared serially in the *Numismatic Circular*, 1915-1916, is the only one of its kind, and is invaluable to the collector and student.

The coins which one may merely *locate* in the great corpus of Roman Imperial coins, the *Description des Médailles Impériales*, by Henri Cohen, in eight volumes, acquire with the reading of Mr. Sydenham's book a fresh interest and significance. In fact, it is only when one attempts to arrange a given series in chronological order that the real sense of the reverse coin type becomes apparent. Of course Mr. Sydenham's book contains only selections, but these are the coins most commonly known.

In Cohen's work, a monument of enormous erudition, the arrangement of the coins under the Emperors is alphabetical according to the reverse inscriptions. Dates and, occasionally, though more rarely, mints are given in parenthesis. A large proportion of these coin legends are the same under various Emperors, and, taken apart from their historical surroundings, the types often appear stereotyped and dull. A case in point would be the coinage of Hadrian, who for fourteen years was constantly journeying about the Empire. The coins reflecting these journeys are those bearing the personifications of the various provinces, accompanied by the descriptive name *Hispania*, *Africa*, etc.; and the *Adventus*, *Restitutor*, and *Exercitus* types. Mr. Sydenham sketches Hadrian's travels and the chief events of these journeys under their respective dates,

and thus a set of coins which in Cohen's work are torn widely asunder by alphabetical requirements is brought together in a sequence which impresses one with the major events of a quiet reign of peace and prosperity.

An example from the coinage of Caligula is a large brass or sestertius, which is a dated piece belonging to the year 37 A. D. The reverse type represents the Emperor sacrificing at an altar before a temple, and bears the inscription DIVO AUG. (= Divo Augusto, 'To the deified Augustus'). This type Mr. Sydenham refers to the celebration of the Ludi Saeculares, or Secular Games, which Caligula celebrated so extravagantly in 37 A.D. Another example would be the coins of Nero with the temple of Janus on the reverse and the inscription, 'The peace of the Roman people on land and sea having been established, he closed the gates of the temple of Janus'. In Cohen, we find descriptions of bronze coins of different sizes bearing this reverse type, a few of which are dated and the dates correspondingly recorded. The historical meaning of the type, however, is naturally not explained, but there can be no doubt that the reference is to the Parthian War which came to an end in 63 A. D., and the closing of the temple of Janus in 64 A. D. The specimens of this type which are dated bear out this inference as to the meaning.

This volume is most warmly commended, not only to students of Roman numismatics, but to all students and teachers of the Classics and Roman history, as the only work of this general nature which is handy and inexpensive, and one eminently reliable. Its author is already a well-known figure in the numismatic world through his book on the Coinage of Nero, his various contributions published in the Numismatic Chronicle, the organ of the Royal Numismatic Society, and in the valuable Numismatic Circular published by Messrs. Spink and Son (London).

THE AMERICAN NUMISMATIC SOCIETY, NEW YORK CITY. AGNES BALDWIN BRETT.

IN CATILINAM 2.4

Utinam ille omnis suas copias eduxisset! Tongilium mihi eduxit, quem amare in praetexta coeperat, Publicium et Minucium, quorum aes alienum contractum in popina nullum rei publicae motum afferre poterat; reliquit quos viros, quanto aere alieno, quam valentis, quam nobilis!

In place of the traditional punctuation, Mr. Clyde R. Jeffords has proposed, in THE CLASSICAL WEEKLY II. 96, to put a period after *reliquit*, suppressing the semicolon that precedes it, or rather, I suppose, changing it to a comma, thus "securing a perfectly balanced period, a typical case of adversative asyndeton, and phrasing with the vigor that is so conspicuously lacking in the passage as it is ordinarily printed".

Still, the sense afforded by the punctuation of our present text is so clear that the proposed change seems unnecessary. The general sense is this: 'The men who have gone with Catiline are far less important than

those he has left in the city'. This idea Cicero develops into the following antithesis: . . . Publicius and Minucius he has taken with him, whose debts contracted in taverns could be of no consequence to the State¹, but those he has left, (you all know) what men they are; how burdened with debts, how powerful, how noble!

The adversative asyndeton is strongly marked, both by the opposition in thought, as explained above, and by the chiasmic construction: *Tongilium mihi eduxit* . . .; *reliquit quos viros* . . ., and the meaning of the passage, as it stands in our editions, is quite satisfactory. On the other hand, the change proposed by Mr. Jeffords would result in a contradiction, as *quos viros, quanto aere alieno* . . ., would refer to the same men of whom Cicero has just said, *quorum aes alienum* . . . nullum rei publicae motum afferre poterat. The traditional punctuation is therefore to be maintained.

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AS TO CICERO'S NODDING

In THE CLASSICAL WEEKLY 14.31-32, Professor Nutting quotes the following passage from Cicero, Cat. 3.21:

Illud vero nonne ita praesens est ut nutu Iovis optimi maximi factum esse videatur, ut, cum hodierno die mane per forum meo iussu et coniurati et eorum indices in aedem Concordiae ducerentur, eo ipso tempore signum statueretur?

He then goes on to attribute the irregular sequence of the imperfect subjunctives in dependence on *praesens est* to carelessness on Cicero's part in allowing himself to be thrown off the track by the intervening *factum esse*. Without denying that the *factum esse* makes the imperfect tenses seem a little more natural, I should like to maintain that Cicero knew just what he was doing when he used those tenses, and that he could not have expressed his thought nearly so well in any other way, even if a word like *divinum* had been used in place of *nutu* . . . *factum esse*.

The principle of sequence is merely the tendency of subordinate verbs to indicate time with reference to the time of the superior (main) verb, instead of to the time of utterance or writing (in Caesar, about a 95% tendency for subjunctives and 75% for indicatives). But this tendency in no way prevents an imperfect subjunctive from being subordinate to a present tense if a past point of view is otherwise indicated (as in *quaero a te quid agerem*), any more than it prevents the use of the perfect and present subjunctives in consecutive clauses dependent on past tenses, where the author feels it more important to indicate the time of the result with reference to the time of writing than to the time of the superior verb.

There is, moreover, another striking exception to the tendency above mentioned. When a *cum*-clause in the

¹Debts contracted in taverns, the gathering-places of the low class, would not amount to a great deal.